



Eleven small Songs

as unpretentious
as the Wild Rose

Carrie Jacobs-Bond.

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TO-DAY.

Words by
JOHN BENNETT.

MEDIUM.



Music by
CARRIE JACOBS-BOND.

Moderato.

PIANO. *mp*

p

To - day, dear heart but just to - day, The sun - shine o - ver

all, The ros - es crim - son - ing the air, A -

- long the gar - den wall. Then let the dream and dream-er

mf

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WHERE YOUTH'S ETERNAL.

Words
ANONYMOUS.

Music by
CARRIE JACOBS-BOND.

Allegretto moderato.

The piano introduction is in 3/4 time, key of B-flat major. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with eighth notes. The piece begins with a forte (*f*) dynamic and concludes with a *poco rit.* (slightly slower) marking.

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a mezzo-forte (*mf*) dynamic and a tempo marking of *a tempo*. The lyrics are: "I love you so that when the sun shall rise no more for you, I shall not". The piano accompaniment mirrors the tempo and includes a crescendo (*cres*) leading into the next line.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "fret, I shall not fret. No tears shall gather in my". The tempo remains *a tempo* until the word "fret," where it changes to *rall.* (ritardando). The piano accompaniment includes a *Grandioso.* (grandioso) marking and a forte (*f*) dynamic in the final measure.

long - ing eyes, No tears shall gath - er in my long - ing eyes, For

ff *rall.* *p a tempo* *f*

I shall seek you ere the sun be set, Where youth's e - ter - nal and the heav - en's

wide.

ff *con spirito* *fff rit.*

THE LILY AND THE ROSE.

Words by
LOUISE CHANDLER MOULTON.

Music by
CARRIE JACOBS-BOND.

Moderato.

p

The li-ly lifts to mine her nun-like face, But

molto legato

p

p

my wild heart is beating for the rose; How can I pause to heed the li-ly's grace? Shall

rall.

I re-pent me by and by— who knows? who knows?

rall.

p

dim.

ppp

'TIS SUMMER IN THINE EYES.

Words by
HEINRICH HEIN.

Music by
CARRIE JACOBS-BOND.

Allegretto con brioso.

mf

'Tis

f *mf*

sum-mer, glo - rious sum-mer with - in thine eyes di-vine, 'Tis

win-ter, i - cy win-ter in that si - lent heart of thine. 'Twill

Musical score for "The Rose Tree". The score is written for voice and piano. The vocal melody is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "not be so for ev - er, mine own true love thou art; In thine". The piano part includes dynamic markings such as "cres" (crescendo) and "cen" (crescendo). The score is presented in a single system.

f

eyes it may be win-ter, 'twill be sum-mer in thine heart; In thine

f

eyes it may be win-ter, 'twill be sum-mer in thine heart.

ff *brillante* *10* *rit.* *f* *a tempo*

Ped.

ad lib

brillante

f

Fin.

F. H. 744

A STUDY IN SYMBOLS.

Words by
CLARENCE URMY.

Music by
CARRIE JACOBS-BOND.

Andante moderato.

p *cres* - - - - *cen* - - - - *do* *f* *p* *rall.*

pp *cres* - - - - *cen* - - - - *do* *mf* *rit.* *p a tempo*

From blue to red, From red to gold, From gold to gray — So turns the

pp *cres* - - - - *cen* - - - - *do* *mf* *rit.* *p a tempo*

sky; So fades the light, — So ends the day.

rall.

rall.

pp *cres* - - - - *cen* - - - - *do*

From ease to strife, From strife to pain, From pain to

pp *cres* - - - - *cen* - - - - *do*

mf *rit.* *p a tempo* *rall.*

peace — So life shall wane; So grief de - cline, —

mf *rit.* *p a tempo* *rall.*

pp

So toil shall cease. —

pp

Dedicated to
Mrs. E. P. DOTY.
Janesville, Wis.

9

WHEN CHURCH IS OUT.

Words from "PUCK."

CARRIE JACOBS-BOND.

Sostenuto.
mf

p
When church is out, and

Jack and Jill in linked seclusion stray, It

way; And as 'tis scarce - ly half a mile, no

rea - son can I find Why it should take so

cresc.

cresc.

ve - ry long, ex - cept that love is blind.

adagio

Ped. *

F. H. ZIEGLER

BUT I HAVE YOU.

Words and Music by
Andante.

CARRIE JACOBS-BOND.

pp

poco rit. *a tempo*

p

The tem-pest beats up - on my soul, dear heart, But I have you; The
How could I sing, how could I smile, dear heart, From day to day? Where

p

rall.

world seems cold and I am sad, dear heart, But you are true, But you are true.
could I go, how could I live, dear heart, With you a - way? With you a - way?

rall. *a tempo*

pp *m.g.*

Ped. *

HER GREATEST CHARM.

Words
ANONYMOUS.

Music by
CARRIE JACOBS-BOND.

Allegretto scherzoso.

p

The violet lingers

in her eye, The ro-ses on her cheek, Her dain-ty lips of pop-py leaf with

poco rit. *a tempo*

pearls play hide and seek; But the dearest of the blossoms, Which her ma-ny charms dis-

poco rit. *a tempo*

poco rit. *a tempo*

-close, Is the fun-ny lit - tle dan - de - li - on freck-le on her nose.

WHEN YOU'RE SAD.

Words and Music by

CARRIE JACOBS-BOND.

Andante. *p* *rit.* *p a tempo*

When you're sad and lone - ly, do you

wish that I were near? When the world seems cold and dark, would

my voice give you cheer? When the tempest beats up-on the craft you call your heart,

Would you smile to see me, dear, and sigh when we should part?

mf *mf* *rall.* *rall.* *pp morendo*

To
Ruth Way Hall.

SUNSHINE.

CARRIE JACOBS-BOND.

Allegretto.

The piano introduction is in 2/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note B-flat, followed by eighth notes A-flat, G, F, E, D, C, B-flat. The bass line consists of a series of chords: B-flat major, F major, C major, and B-flat major. The introduction ends with a ritardando (rit.) marking.

p a tempo

The vocal melody for the first line of lyrics is in 2/4 time, key of B-flat major. It consists of a single line of music with a melody of eighth and quarter notes.

Ev - er try to crack a smile
Ev - er try to look con - tent

When ye'r feel - in' glum?
When ye'r sky is black?

p a tempo

The piano accompaniment for the first line of lyrics is in 2/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody consists of a series of chords: B-flat major, F major, C major, and B-flat major. The bass line consists of a series of chords: B-flat major, F major, C major, and B-flat major.

The vocal melody for the second line of lyrics is in 2/4 time, key of B-flat major. It consists of a single line of music with a melody of eighth and quarter notes.

Er when ye'r all out o' sorts
Ev - er try to look for flow'rs

Jes' to whis - tle some?
Grow - in' long yer track?

The piano accompaniment for the second line of lyrics is in 2/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody consists of a series of chords: B-flat major, F major, C major, and B-flat major. The bass line consists of a series of chords: B-flat major, F major, C major, and B-flat major.

poco rit.

Ef y' do, fust thing y' know Y' won't feel so glum,
Ef y' do, fust thing y' know Sky 'll jes' git blue,

poco rit.

a tempo

Things'll kind - er jes' clear up, An' the sun - shine come.
An ye'll see jes' lots o' flow'rs Smi - lin' up at you.

a tempo

mf *rit.*

PO' LIL' LAMB!

Words by
PAUL LAWRENCE DUNBAR.

Music by
CARRIE JACOBS-BOND.

Moderato grazioso.

1. Bed-time's come fo' lil' boys, you po' lil' lamb!
2. You been bad the live-long day, you po' lil' lamb!
3. Come hyeah! you mos'tiah'd to def, you po' lil' lamb!
4. Lay yo' haid down in my lap, you po' lil' lamb!

1. Too tiah'd out to make a noise, you po' lil' lamb!— Gwine to have to-mor-rer sho?
2. Throw-in' stones an' run-nin' 'way, you po' lil' lamb!— My! but you's a run-nin' wild,
3. Play'd yo'-sef clean out o' bref, you po' lil' lamb!— See dem han's now, sich a sight!
4. Y'ought to have a right down slap, you po' lil' lamb!— You been run-nin' round a heap,

1. Yes, you tole me dat be-fo', Don' you fool me, chile, no mo'— you po' lil'
2. Look jes' like some po' folk chile, Mam gwine whip you at-ter while, you po' lil'
3. Would you ev-ahb'lieve dey's white! Stan' still! while I wash dem right, you po' lil'
4. Shet dem eyes an' don' you peep, Dah now! dah now! go to sleep, you po' lil'

1, 2 & 3. 4.
lamb!
p dolce *delicato* *pp*

CUPID'S HOME.

Words and Music by

Allegro.

CARRIE JACOBS-BOND.

The piano introduction is in 2/4 time, key of B-flat major. It begins with a mezzo-piano (*mp*) dynamic. The melody is in the right hand, featuring eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. The piece concludes with a *rit.* (ritardando) marking.

Allegretto semplice.

The first system of the vocal melody is in 2/4 time, key of B-flat major, with a piano (*p*) dynamic. The lyrics are: "I heard a gen-tle knock-ing at the door of my heart, A Oh, who could long re-sist a plead-ing voice like — that, A". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

The second system of the vocal melody continues the lyrics: "tim-id lit-tle voice said, 'Tis I, — I am so sad and ten-der lit-tle voice so — sweet? — If he loved me, loved me". The piano accompaniment features a more active right hand with some triplets and a steady bass line.

The third system of the vocal melody concludes the lyrics: "lone-ly, I love you, love you on-ly, Oh has-ten dear and on-ly, Then he knew I too were lone-ly When he asked me just to". The piano accompaniment continues with chords and a simple bass line.

mf *p con espress.*

let me in _____ I'll just stay un-til to - mor - row, And
 let him in _____ He has light - ened all my sor - row, And to -

then I'll take your sor - row, And car - ry it for ev - er from your
 - mor - row and to - mor - row You will find him liv - ing still with - in my

mp più lento

life _____ Why are you hes - i - ta - ting? — Pray do not keep me
 heart _____ I could part with-out re - gret - ting Ev - 'ry - thing but love for -

mp più lento

poco accel. *rit.*

wait - ing, But has - ten dear and let me in _____ My
 - get - ting, And Cu - pid, Love, I've 'locked you in _____ And

poco accel. *rit.*

Refrain.

mf a tempo animato

name is Cu - pid, on - ly Cu - pid, — But by and by you'll
I will hold the key for ev - er, — For ev - er, my

mf a tempo animato *mp*

call me Love — I'll be your friend in - deed, I'll
lit - tle love — You've proved my friend in - deed, You've

cresc. *cresc.*

be your friend in need, Oh has - ten dear, and let me in, let me in, Oh
proved my friend in need, And from you I will nev - er part, nev - er part, And

mf *mf*

has - ten dear and let me in" — nev - er part. —
from you I will

f *f*

God remembers when the world forgets.

Words by
CLIFTON BINGHAM.

Music by
CARRIE JACOBS-BOND.

Andante.

PIANO.

Lento.

Allegretto.

How man-y gar-dens in this world of ours, — Hold blos-soms that have nev-er

come to flow'rs? A sud-den wind — comes — cold-ly by,

The rose tree bids its fair-est bud good-bye.

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Do You Remember?

MEDIUM.

CARRIE JACOBS-BOND.

Allegretto moderato.

PIANO.

The piano introduction begins with a treble clef staff containing a series of ascending eighth notes, followed by a descending line. The bass clef staff provides a simple harmonic accompaniment. The first system of accompaniment features a treble staff with a melody of eighth notes and a bass staff with a steady accompaniment. The tempo is marked *Allegretto moderato* and the dynamics include *mf*.

The vocal entry is on a treble staff, with two lines of lyrics: "1. Do you re-mem-ber the days in the moun-tains?" and "2. Do you re-mem-ber the days in the moun-tains?". The piano accompaniment is on a grand staff (treble and bass clefs). The dynamics include *p*.

The vocal entry continues with two lines of lyrics: "Do you re-mem-ber the mist on the lea?" and "Do you re-mem-ber the sky's won-d'rous blue?". The piano accompaniment continues on the grand staff.

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God remembers when the world forgets.

Words by
CLIFTON BINGHAM.

Music by
CARRIE JACOBS-BOND.

Andante.

PIANO.

Allegretto.

How man-y gar-dens in this world of ours, — Hold blos-soms that have nev-er

come to flow'rs? A sud-den wind comes cold-ly by,

The rose tree bids its fair-est bud good-bye.

rall.

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Do You Remember?

MEDIUM.

CARRIE JACOBS-BOND.

Allegretto moderato.

PIANO.

The piano introduction begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto moderato.' and the dynamics are 'mf' (mezzo-forte). The first system consists of two staves: a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a simple accompaniment of quarter notes. The second system continues the melody and accompaniment, with the treble staff featuring a series of beamed eighth notes.

The vocal entry is on a single staff with a treble clef and a key signature of two flats. The lyrics are: 1. Do you re-mem-ber the days in the moun-tains? 2. Do you re-mem-ber the days in the moun-tains? The piano accompaniment is on two staves (treble and bass) with a key signature of two flats. The dynamics are marked 'p' (piano). The piano part features a melody in the treble staff and a bass line in the bass staff, with various chords and arpeggios.

The vocal entry is on a single staff with a treble clef and a key signature of two flats. The lyrics are: Do you re-mem-ber the mist on the lea? Do you re-mem-ber the sky's won-d'rous blue? The piano accompaniment is on two staves (treble and bass) with a key signature of two flats. The piano part features a melody in the treble staff and a bass line in the bass staff, with various chords and arpeggios.

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"To-day Mrs. Carrie Jacobs-Bond is known as the writer of Songs, words and music which have crept into the hearts of millions. Philosopher, painter, pianist, poetess, composer, interpreter, Mrs. Bond began the publication of her own productions, and from the Bond Shop in Chicago and the Office of Frederick Harris in London, there issues every year hundreds of thousands of her songs."

EDITH BROWN KIRKWOOD in *The Chicago Tribune*.

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JEAN DE RESSEY.

Paris.